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BOOK REVIEWS

SHAKESPEAREAN AND OTHER PAPERS. By John Bell Henneman, Late Professor of English in the University of the South. University Press, Sewanee. Cloth, gilt top, with photogravure portrait; by mail, \$2.15.

No one interested in the hopeful progress of the best scholarship in the South can read the memorial volume, *Shakespearean and Other Papers*, by the late John Bell Henneman, without a feeling of sadness and keen regret that the author has ceased from his labors. The preface, by Professor Trent, and the biographical sketch, by Professor Bruce, are of that rare kind of tribute from friends and associates to which one can unfeignedly say amen. For, partial as they must be and ought to be, these friends do not value beyond their worth the fine qualities of heart, the sterling intellectual attainments, that enabled Professor Henneman to exert so wholesome an influence upon his students and upon the larger body of readers. If one who knew him but casually may be permitted to add a remark, I should say that the pages of this volume show that full knowledge of what used to be called the "humanities," which is essential to broad scholarship, and which is too often wanting in the more highly specialized students whom our universities are turning out: his training made him exact in the detail, his reading gave him that "full mind" of the scholar who can "settle hoti's business," but who can also call up "the spirit of him who left half told The story of Cambuscan bold."

The ten papers of which the volume is made up have all appeared in print before, most of them in the pages of this REVIEW. There are four upon Shakespearean topics, an extended study of James Lane Allen, four studies presenting various aspects of Southern scholarship in English and in history, and a criticism of the great Hungarian, Jokái.

It is hard to contribute anything of value in pure criticism upon a Shakespearean theme; the purely interpretative work has been done so often — so badly and so well — that the gleaner in these fields finds much straw, little unsheaved wheat. For this reason, Professor Henneman's papers on the subject are less

satisfactory than others in the book. He himself understood this, and there is acknowledgment of the fact not merely in the words with which the first paper opens, but also in the various repetitions of words and thoughts throughout the papers, as when, on p. 57, he repeats what has been said on p. 19, and on p. 70 what has been said on p. 35. One of these studies, to be mentioned presently, is of far more value than the rest, though I would not be taken to imply that any are in substance or in tone other than what one has a right to expect from a thoughtful and well equipped student of the great poet. In fact, careful reading discovers but one point upon which one might complain of loose statement. This is when (p. 71), in discussing the *Merry Wives of Windsor*, he first rehearses the old tradition that the play was made to order for Elizabeth, with the implication that the tradition is of little value, and then proceeds: "Whatever the tradition be worth, the result was *The Merry Wives of Windsor*"—apparently giving credit to the tradition. It has always seemed to me that the point of this play is missed by many critics—for, poor as it may be as a patch of the life of Falstaff, of whom one may say that here "this is not the man," the play has a point. The Falstaff who is persistently the butt of the citizens' wives is not the triumphant and doubly precious old rogue of the great trilogy. The play is meant as a counter-satire upon the stock subject of many comedies which show the London citizen's wife eager to ape the court, ready to sacrifice fortune or fame for the chance to associate with the courtiers, to "get into good society." But we must not follow this suggestion further. In one of the papers, that upon "The Episodes in Shakespeare's, *I Henry VI*," we find the best fruits of Professor Henneman's study. The discussion of the vexed problem of the authorship and of the relation of this play to others shows the careful and judicious critic, applying to the study methods almost as exact and as convincing in their results as those used in the metrical tests, and never carried to extremes in the mad desire to establish some purely personal guess. One comes from the reading of it with a clear understanding of the points to be proved, and a conviction that they have been proved. Whatever be the truth with regard to the authorship of the play,

Professor Henneman's keen analysis makes clear the genesis of it.

None of the papers is more significant of the things for which the author stood than the group devoted to such subjects as "English Studies in the South," and "Historical Studies in the South since the War," in which one perceives his generous participation in and judicious estimate of all that could help the intellectual development of his people. But space precludes extended comment upon these.

That which shows the best critical power of the author is the study of James Lane Allen. It is no mere biography, no mere eulogium, but a fine piece of philosophical criticism, in which the larger purpose and intent of Mr. Allen's work as a whole is traced from the beginning. His developing power, the gradual coming of a conscious artistic purpose larger than that of most of our writers, and the perfected style that sets his work apart from that of others,—all this is clearly presented and attractively phrased. Professor Henneman is by no means a stylist himself, in the sense of seeking the smart phrase; but he writes effectively, and indeed with that sort of control and poise that best accords with the serious purpose of his criticism.

I cannot better close this notice of the volume than by sincere assent to certain phrases used by the friends who have prepared it is a fitting tribute to Professor Henneman's memory. "From him," says Mr. Trent, "students of our Southern history can learn to be loyal without being in the least reactionary." And says Mr. Bruce, "when death claims such a man, the whole South may well feel that it has lost in him one of its most valiant servants."

PIERCE BUTLER.

THE CLASSIC POINT OF VIEW. By Kenyon Cox. New York: Charles Scribner's Sons.

This is a book that everyone should read. Everyone should know something of art, and rarely do we find its eternal principles set forth with such lucidity. One of our greatest artists and the one who is carrying on most brilliantly the great Venetian tradition — of all living painters the one who comes nearest